Paleographic Characteristics of Musical Notation in the Twelfth-Century *Pontificale Plocense*

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Abstract

The article is the first attempt to the read musical notation in the Pontifical from Płock, which is an aid in determining the provenance of the book. Analyzing the neum record, it was found that we are dealing with a combination of the St. Gallen and Metz traditions (the mixed notation of Metz-German). Perhaps the manuscript comes from the area of contact between the French and Flemish language circles, which had their own cultural characteristics clearly outlined at that time. It is inconceivable that it was created in the then existing in the scriptorium in Płock, basing on the patterns of the Meuse environment. The book's codicological features also allow us to formulate a conclusion that it was not a scriptorium dealing with the editing of such codes on a larger scale. The monument, due to its individual graphic features, is a valuable source for paleographic and semiological research.

Key words: Music of the Middle Ages, Early music, Performance Practice, Music in Central Europe

Musical paleography is among the most salient disciplines of cultural historiography. It exists not only in revealing the type of musical thought and possibilities of notating and reading music in a given period, but also supplies salient information on the subject of institutional context, provenance, and dating of sources.[1] W. Semkowicz, referring to the research of P. Wagner on the paleography of Gregorian Chant, remarked that the heironomic neumes appearing in mediaeval manuscripts may be an important supplementary source for determining provenance, especially where other indicators

[1] SZENDREI, Janka: Notacja liniowa w polskich źródłach chorałowych XII-XVI wieku. In: WITKOWSKA-ZAREMBA, Elżbieta (ed.): *Notae musicae artis. Notacja muzyczna w źródłach polskich XI-XVI wieku*. Kraków 1999, p. 187.

fail[2]. Finding some elements of a given musical notation in codexes allows to determine their origins or the tradition in force within their circle of creation. Books brought into Poland at the turn of the twelfth century came predominantly from scriptoriums cultivating the Sankt Gallen notation. Their authorship should in majority be ascribed to South-German Benedictine circles. A portion of the manuscripts from the twelfth century indicates the Meusan circle as a place of origin.[3]

The state of research on the *Pontifical of Płock* fails to provide a satisfactory response to questions of provenance and time of creation.[4] According to findings by the Płock liturgist A. Podleś, the first scholar to conduct of a complex liturgical source study of this codex in the 1980s, the book represents the oldest type of Pontificale Romano-Germanicum[5]. Among the hypothetical locations of its preparation, mention is made of Płock (which in the mid-twefth century had a scriptorium[6]), the land of Meuse, and Northern France[7] as well as Leodium, indicated by a rhymed officium on St. Catherine of Alexandria. Divergent opinions have been voiced about the time of the monument's creation. The catalogue of *Bayerische Staatsbibliothek* (Munich) and W. Liphardt[8] date it to the early fourteenth century, W. Abraham to the early thirteenth,[9] while another important liturgist, J. Michalak, classifies it to the turn of the thirteenth.[10] Some light in this respect is shed by an addendum to the original manuscript, made in the thirteenth century according to A. Podleś,[11] namely the Officium of St. Catherine. However, our findings show that its origin likely dates – considering the results of musicological studies – to the beginning of the fourteenth century.[12] Yet, this timeframe only refers to the added officium, while the provenance and dating of the original part of the Pontificale remains unresolved. Hence the necessity of further exploration in this matter, also on the level of musical notation.

The Płock Codex notates melodies *in campo aperto*. However, in several cases, visible lines (3, 4 or 5) were drawn later to facilitate the reading of heironomic notation.[13] The interpretation of graphic signs is hampered by a sometimes completely different writing *ductus*, which testifies that the manuscript's musical stratum is not the work of a single scribe. The neumes are at one place written in a very delicate manner, simply difficult to perceive (e.g. Easter Eve ceremony, f. 162v-164r), while at another, they appear to be written out along with the liturgical text. In the latter, they are quite readable and clearly

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2 SEMKOWICZ, Władysław: *Paleografia łacińska*. Kraków : Wydawnictwo Universitas 2002², p. 449.
3 SUTKOWSKI, Andrzej: Cechy paleograficzne notacji muzycznych w polskich rękopisach średniowiecznych. In: *Musica Medii Aevi* (1965), vol. 1, p. 55.
4 PODLEŚ, Antoni: *Pontyfikał Płocki z XII wieku*. Płock : Płockie Wydawnictwo Diecezjalne 1986.
5 Ibidem, p. 32.
6 Ibidem, p. 38.
7 Ibidem, pp. 38-39.
8 LIPHARDT, Walther: *Leteinische Osterfeiern und Osterspiele,* vol. 3. Berlin 1975-1976, p. 934.
9 ABRAHAM, Władysław: *Zawarcie małżeństwa w pierwotnym prawie polskim*. Lviv 1925, p. 406.
10 MICHALAK, Józef: *Zarys liturgiki*. Płock 1939, p. 217.
11 PODLEŚ, *Pontyfikał Płocki*, pp. 22, 198.
12 WIŚNIEWSKI, Piotr: Das Reimoffizium von der hl. Katharina im Pontificale von Płock aus dem 12. Jahrhundert, In: *„Seminare"* 40 (2019), nr 3, pp. 180-181.
13 MIAZGA, Tadeusz: *Pontyfikały polskie w aspekcie muzykologicznym*. Graz 1981, p. 74.

correspond to the style of text. In some places, the neumes were certainly added at a later time, e.g. in the case of most prefaces. However, comparing the heironomic notation of the particular preface cadences closely, it is possible to determine with more certainty that at least two scribes were involved in the marking of conclusions with neumes. From the point of view of musical paleography, it seems that in the Płock manuscript, we are dealing with the original notation of neumes and their partial supplementation in the *Pontificale*'s usage, belonging to the same epoch of lineless notation. They were probably introduced shortly after the codice's preparation at the location of its liturgical use. This surely testifies, on the one hand, about the high musical level of those preparing it, and on the other hand, the abilities of Płock to produce liturgico-musical manuscripts.

1 Characteristics of neumes

The neumes of Płock's monument were written in black ink directly above the Latin text. An exception is the tenfold use of red ink, for reasons not closely known, to write neumes in the preface conclusions external to the Mass (ff. 64r, 71r, 75v-76r). Several times, we also encounter added melodies, alternative versions, or antiphons on the book's margins, which is certainly another confirmation of its use in liturgical ceremony.

1.1 Simple neumes

P u n c t u m /punctus acutus, accentus gravis/ – depending on the copyist's habit, it appears in lozenge form or, rather more frequently, a wavy or slightly elongated, more or less thickened line , . At times, it is horizontal or slightly diagonal . According to G. Suñol, *punctum* in the shape of a short horizontal line () can mean rhythmic (*rythmique*), as differentiated from ordinary (*ordinaire*) form.[14] The wavy form hints at Beneventian script, while the lozenge shape indicates a German *punctum*.

V i r g a – it is usually noted on various leafs of the codex with the tip pointed to the right , less frequently without a tip , and occasionally with a tip facing left (e.g. f. 29v). The first shape of this neume, with the right-facing tip, is characteristic of *Hufnagelschrift*. It is reminiscent of the St. Gallen scriptorial practice, which however noted the tip in a more delicate manner.[15] The ductus of the *virga*, directed to the right, indicates Gothic Meusan form.[16]

P e s /podatus/ – in the entire codex, it exhibits considerable graphic differentiation, appearing both in a rounded: , and sharpened (square)

[14] SUÑOL, Grégorie: *Introduction a la paleografie musicale gregorienne*. Paris – Tournai – Rome 1935, p. 147.
[15] MIAZGA, *Pontyfikały polskie*, pp. 74, 234.
[16] STÄBLEIN, Bruno: Schriftbild der einstimmigen Musik. In: BACHMANN, Werner (ed.): *Musikgeschichte in Bildern*, vol. 3. *Musik des Mittelalters und Renaissance*. Leipzig 1975, p. 68.

form: . This fact may indicate that neumes in the various pieces of the *Pontificale* were prepared by differing scriptors. Yet, we also find two, or even three different forms of *pes* from the first group (rounded shape) in a single melody, e.g. the antiphon *Qui me confessus* (f. 77r). It follows that the copyist knew the various graphics of *pes*. However, it is unlikely that he applied the known forms in a self-chosen manner within a single piece. As a justification here, we might accept an explanation by P. Wagner, who claims the round form signified a combination of a shorter with a longer note.[17] In turn, the form appears only in preface cadences, and in the rhymed Officium of St. Catherine is typical of the Meusan tradition. It is composed of an initial *uncius* and *virga*, directed in its upper part to the right, expressing the second note. An identical graphic form is utilized by the *Płock Evangeliary* from c. 1130[18] In this case, A. Sutkowski points out the possibility of influence from notation used in the region of Meuse.[19] This remark seems of significance because the Płock scriptorium,[20] organized by Bishop Aleksander of Malonne (1129-1156), was modelled on examples from Meuse,[21] which itself comprised territories of contacts between the French and Flandric language areas. Both in the cadences of prefaces external to the Mass in the *Pontifical of Płock* and the *Evangeliary*, *pes* retains the same characteristic form. An analogous shape of this neume is encountered in the *Graduale* of Cambrai from the 11th/12th c. (eg. f. 26r, f. 32v).[22]

Pes counts among the neumes of great paleographic significance. Yet, its rich graphic variety in the Pontifical of Płock does not yield a straightforward qualification of this codex to a defined notational type. The wavy shape of this sign certainly indicates Meusan type, while the square shape seems to point at German notation.

Uniquely, *pes* has been observed with an added, integral upper line, shaped as an arch reminiscent of a round *pes* (f. 131v). This type of combination is apparent in the preface for the ceremony for the Feast of the Purification of the Blessed Virgin Mary (*Ordo in Purificatione sancte Marie. LXV.*) on the words *necessarius proveniret*. Most likely, we are dealing here with the copyist's error, since he notates the remaining cadences of this preface consistently as follows: *virga, virga, virga, climacus, pes, virga, pes, virga*. An unexpected, unique change in the melodic notation thus does not find a justification.

C l i v i s – this neume is in the Płock codex among the most frequently employed and normally assumes Gothic form: . This fact constitutes a strong argument in favour of the transmission's later origin, since the archaic form of *clivis* , in round shape and clearly leaning to the right, appears sporadically. The top of the arch

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17 WAGNER, Peter: *Einführung in die gregorianischen Melodien*, vol. 2. *Neumenkunde*. Leipzig 1912, p. 118.

18 ALBAROSA, Nino: Notacja bezliniowa w polskich źródłach chorałowych XI-XIII wieku. In: WITKOWSKA-ZAREMBA, Elżbieta (ed.): *Notae musicae artis. Notacja muzyczna w źródłach polskich XI-XVI wieku*. Kraków 1999, p. 159.

19 SUTKOWSKI, *Cechy paleograficzne notacji*, p. 56.

20 WIŚNIEWSKI, Piotr: *Śpiewy późnośredniowieczne w antyfonarzach płockich z XV/XVI wieku na podstawie responsoriów Matutinum*. Lublin 2010, pp. 25-26.

21 ALBAROSA, *Notacja bezliniowa*, p. 159.

22 Bibliothèque municipale, *Graduale* Ms. 60(061), https://bvmm.irht.cnrs.fr/consult/consult.php.

and right part of the neume is thickened. The right arm is also slightly shorter, although for example on f. 29v in several cases both arms are equal in length. According to T. Miazga, this is linked with German scriptoriums, with the exception of St. Gallen Pontificals from the 12th century.[23] Taking into account this observation, Miazga posits that the Płock manuscript, prepared within the German sphere of influence, is the result of an evolution in musical notation.[24] Neither the archaic nor the Gothic version of this sign is encountered in the *Evangeliary of Płock*.[25] A close resemblance, and sometimes identical nature of signs with the first four graphic forms, are found in the *Pontificale of Cologne* from 1103 (Ms. 0139, e.g. ff. 89r, 91v).[26] The Płock codex also includes another form of *clivis*: (e.g. f. 77 r, f. 78r, and ff. 205v-206v, with a frequently drawn out oblique line in the lozenge and virga). B. Stäblein defines this shape as *pressus*, characteristic for the German Gothic script, differentiating the lozenge and the virga.[27] An identical neume, comprised of the lozenge and virga, is found in e.g. the *Graduale* of Cambrai from the 11th/12th c.[28] or the *Graduale* of Porrentruy from the 12th c.[29] This shape of virga finished with a lozenge may also be noted for example in the antiphon *Corpora sanctorum* (f. 29v). This neume form appears to be a Meusan sign, since its first horizontal element transpires as a wavy line reminiscent of the *tractulus*.

T o r c u l u s – assumes various forms: . However, it always has a characteristic lower hook in the first element. A shape analogous to the first and second graphic (,) is noted e.g. in the *Pontificale* of Cologne from 1103 r. (Ms. 0139, f. 21v, f. 78r).[30]

P o r r e c t u s – bases its structure on a combination of the *clivis* and *virga*: . A variation of this neume, with a characteristic emphasis of the upper ending of *virga* with a round tip, appears in the antiphon *Asperges me* (f. 21r): .

C l i m a c u s – is composed of a *virga* and two *punctum*:

S c a n d i c u s – assumes double form: the Sankt Gallen,[31] composed of two *punctum* and a *virga*: , and disaggregative, based on a setting together of *virga* and *pes*: . Uniquely, it also appears in secondary form, added by another hand during the *Pontifical*'s use: (k. 60v).

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23 MIAZGA, *Pontyfikały polskie*, p. 74.
24 Ibidem, p. 75.
25 ALBAROSA, *Notacja bezliniowa*, pp. 158-159.
26 http://www.ceec.uni-koeln.de
27 STÄBLEIN, *Schriftbild der einstimmigen Musik*, pp. 32, 199.
28 Bibliothèque municipale, *Graduale* Ms. 60(061), https://bvmm.irht.cnrs.fr/consult/consult.php.
29 http://www.e-codices.unifr.ch/en/list/one/bcj/0018
30 http://www.ceec.uni-koeln.de
31 CORBIN, Solange: *Die Neumen*. Köln 1977, pp. 66; Miazga does not note a *scandicus* in the Sankt Gallen form, only disaggregative form, see: MIAZGA, *Pontyfikały polskie*, p. 75.

1.2 Compound neumes

In the studied manuscript, several neumes were found to combine in various manners into melismas. They are:

P e s s u b b i p u n c t i s – , e.g. in the antiphon *Circumdate Syon* (f. 29v); (f. 205v);

P e s s u b t r i p u n c t i s – (f. 21v), (f. 205v);

C l i m a c u s s u b t r i p u n c t i s – , the codex notes it a single time in the introit *Tibi dixit cor meum* (f. 68r);

C l i m a c u s r e s u p i n u s – , e.g. f. 73r-v;

C l i v i s p e s s u b p i p u n c t i s – , a single combination of *clivis* + *pessubbipunctis* has been noted in the antiphon *Circumdate Syon* (f. 29v) on the last syllable of the word *altare*;

T o r c u l u s r e s u p i n u s – , for example in the introit *Terribilis est locus iste* (f. 30r). It is composed of a basic form of *torculus* and a *resupinus* element expressed by a *virga*. Both elements are connected graphically in the lower part;

T o r c u l u s p r a e p u n c t i s s t r o p h i c u s – on the first syllable of the word *e-ius* (f. 24r);

S c a n d i c u s f l e x u s – is composed of a lozenge *tractulus* and a *virga* transformed into *climacus*. This construction indicates a sequence of whole tones between the particular notes. The neume appears uniquely in the antiphon *Qui sequitur* (f. 78r); while appears in the antiphon *Circumdate Syon* above the first syllable of the word *albis* (f. 29v).

1.3 Ornamental neumes

Q u i l i s m a – , is always shaped identically as a double-coil spiral, whose end merges into an upward stem. P. Wagner calls this type of neume with two instead of three coils, *pes quassus*.[32] In turn, N. Albarosa defines both the double- and triple-coiled neume as *quilisma*[33]. S. Corbin remarks and names the two-note neume analogously, the

[32] WAGNER, *Einführung in die gregorianischen*, p. 124.

[33] He notes both forms of *quilisma* in "Pontyfikale biskupów krakowskich". ALBAROSA, *Notacja bezliniowa*, p. 163-167.

first note being formed as a *quilisma*.[34] Also B. Stäblein[35] and E. Cardine[36] provide this form of *quilisma*.

Q u i l i s m a - p e s – (f. 205v-206v).

D i s t r o p h a – appears twice: in the incipit of the antiphone *O quam metuendus* (f. 18v), and in the antiphone *Sanctificavit Dominus*, above the first syllable of the word *meum* (k. 24r); uniquely, it is noted together with a *virga* in the introit *Tibi dixit cor meum* on the second syllable of the word *dixit* (f. 68r). According to semiologists, this neume does not practically appear isolated on a unique syllable,[37] as confirmed by the *Płock Pontificale*.

B i p u n c t u m – has the form of a double, wavy and thickened *punctum*.

P r e s s u s – , , (f. 205v-206v); this neume are employed exclusively in the Officum of St. Catherine, which constitutes an added argument for a later origin of this book part. *Clivis* has been identified in an analogous form in the *Graduale* Ms. 18 of Porrentruy from 1160 (e.g. f. 11r, f. 37r, f. 82r)[38] and in Polish sources: *Graduał* from the Cistercian monastery of Kamieniec Ząbkowicki from the 13th c. (Wrocław, University Library, Ms. I F 411, f. 2r);[39] *Graduał* from the Cistercian monastery of Lubiąż from the 13th c. (Wrocław, University Library, Ms. I F 415, k. 54r),[40] *Graduale de sanctis* (Pelplin, Library of the Theological Seminary, Ms. 119 /450/, f. 3v) from the 13th c. containing Cistercian notation[41], *Antyfonarz* from the Cistercian monastery of Henryków from 1330 (Wrocław, University Library, Ms. I F 397, f. 39v),[42] *Graduał* from the collegiate of Chełmża from c. 1275, with German notation (Pelplin, Library of the Theological Seminary, Ms. L 35, f. 1r),[43] *Missale plenarium* (1348-1366) from Wawel Cathedral (Cracow, Archive and Library of the Cracow Cathedral Chapter, Ms. 3, f. 3v).[44]

P r e s s u s m a i o r – , always retains an identical graphic form. An analogous graphic is exhibited by the aforementioned *Pontificale* from Cologne (Ms. 0139).[45] In the notation of Sankt Gallen codices, *pressus maior* is a combination of *virga*, *oriscus* and

34 CORBIN, *Die Neumen*, pp. 52, 62, 66.
35 STÄBLEIN, *Schriftbild der einstimmigen Musik*, pp. 32-33.
36 CARDINE, Eugéne: *Semiologia gregoriańska*. Kraków 2000, p. 155 (trans. M. Kaziński, M. Siciarek).
37 CARDINE, *Semiologia gregoriańska*, p. 77; SIEKIERKA, Iwo Hubert: *Notacja sangalleńska i metzeńska jako współczesne źródło interpretacji chorału gregoriańskiego*. Opole 2005, p. 130.
38 http://www.e-codices.unifr.ch/en/list/one/bcj/0018
39 SZENDREI, *Notacja liniowa w polskich źródłach chorałowych*, p. 243.
40 Ibidem, p. 242.
41 Ibidem, p. 245.
42 Ibidem, p. 247.
43 Ibidem, p. 255.
44 Ibidem, p. 260.
45 http://www.ceec.uni-koeln.de

punctum.[46] This neume in the Płock manuscript thus carries pronounced traits of the Sankt Gallen notation.

O r i s c u s – , appears sporadically – but always identically – as a thickened comma. This thickening is characteristic of Gothic German and Meusan notation.[47]

P e s s t r a t u s – , is composed of *pes* with added *oriscus*. It was noted once in the antiphone *Generosi Katherina* above the word *est* (f. 205v). This sign never appears in the tenth-century *Cantatorium* (Cod. Sang. 359[48]), the best representative of Sankt Gallen notation. It renders a melodic and rhythmic phenomenon foreign to authentic Gregorian repertoire.[49] Sankt Gallen manuscripts use this neume only in combination,[50] while in the Płock codex it appears independently.

1.4 Liquescent neumes

A n c u s – , e.g. f. 21r. An identical graphic form is offered by the *Graduale* of Cambrai (ff. 105v, 114 r, 124v, 137r).[51]

C l i v i s l i q u e s c e n s – ; similar graphics, especially in reference to the first shape, are offered by the *Evangeliary of Płock*, i.e. the first, rising part of the neume is longer than the second, and has a slightly sharpened top terminated with a smaller line on the right.[52] An alternate shape of this neume, characteristic of Meusan notation, is found in the Officum of St. Catherine (f. 205v-206v): ; .

P e s l i q u e s c e n s – ; has the form of a medium, upward arch, e.g. in the antiphon *Tu Domine universorum* above the first syllable of *tuum* (f. 21v); in the antiphon *Sanctificavit Dominus* above the conjunction *et* (f. 24r); in the antiphon *Si quis* above *per* and the first syllable of *salvabitur* (f. 77r); and the antiphon *Angelorum Dei* above the second syllable of the word *sepulchro* (f. 206v).

T o r c u l u s l i q u e s c e n s – (f. 28r, f. 205v-206v); in the case of this neume, we must point out its particular form: . The shape is a sharp *pes* with a noose finishing the upper part of its stem, e.g. in the antiphon *Fundata est domus* above the word Domini (f. 16v). P. Wagner calls this form – but one leaning to the right, which cannot be said of the *Pontifical of Płock* – *pinnosa*.[53] However, agreeing that the discussed neume is a *pinnosa* would fournish an additional argument in favour of Sankt Gallen notation, since

46 SIEKIERKA, *Notacja sangalleńska i metzeńska*, p. 137.
47 STÄBLEIN, *Schriftbild der einstimmigen Musik*, p. 32-33.
48 http://www.e-codices.unifr.ch/en/list/one/csg/0359
49 CARDINE, *Semiologia gregoriańska*, p. 163.
50 Ibidem, p. 164.
51 Bibliothèque municipale, *Graduale* Ms. 60(061), https://bvmm.irht.cnrs.fr/consult/consult.php.
52 ALBAROSA, *Notacja bezliniowa*, p. 157.
53 WAGNER, *Einführung in die gregorianischen*, p. 123.

according to Wagner, this particular form of *torculus liquescens* appears only in those manuscripts.[54] In turn, in G. Suñol's view, the neume is a rhythmicized form of *torculus liquescens.*[55] Thus, a definitive categorization of this neume necessitates further paleographical studies.

1.5 Rhythmic signs

Almost every centre in the Middle Ages where Gregorian Chant was performed developed a particular system of rhythmic signs. An important role in this sense was certainly played by the Benedictine school in St. Gallen, where letters and special signs were used to mark rhythm in song, especially the *episema,* signifying a small break in motion. In turn, letters that referred mostly to rhythmic, and sometimes melodic changes were written above or beside the neumes.[56]

In the *Pontificale Plocense*, only one rhythmical sign has been identified (f. 73v). It is the letter -*c*- (*celeriter*) above the word *Audite* (*Audite me*): . This letter is found above the neume *climacus resupinus* and indicates a short performance of the syllable -*te*-. This type of unique sign usage does not, however, lead to a conclusion.

In the codex, we also encounter applied clefs: *f*, *c*, (ff. 16r, 21r, f. 28r, 149v), *b rotundum* (f. 205v) and *g* (f. 206r), as well as a flat sign, e.g. in the antiphon *Fundata est domus* (f. 16r); in the hymn *O Redemptor sume carmen* (f. 149v); and in the rhythmed Officium of St. Catherine (f. 205v-206v). Usually, two clefs are assigned to one system. In addition, uniquely a natural has been noted in the antiphon to the Magnificat: *Decoretur dies ista* on the word *Katherine* (f. 205v). If not for the reminder flat sign on the same system, on the word *flagitamus*, the natural sign could be read as the letter *h* (*humiliter* – lower) with melodic significance.

2 Conclusions

From this analysis of musical notation, it follows that simple neumes dominate in the *Płock Pontificale* in terms of quantity. Slightly longer melismas belong to the minority. They are a domain particular to the responsorials of the rhymed *Matutinum* on St. Catherine of Alexandria (d. 305), but were added to the monument's original part at a later time, probably in the early fourteenth century. Their extreme cases have been noted in the closing melismas on the words: *sanguine* (30 notes, resp. *Dum dominante*), *coronas* (35 notes, resp. *Rex decies*), *ubera* (34 notes, resp. *Quam tua distribuis*), and *dignissima*

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54 Ibidem, p. 131.

55 SUÑOL, *Introduction a la paleografie*, p. 151.

56 BERNAT, Zdzisław: *Chejronomiczny zapis śpiewów liturgicznych w rękopisie ORDINARIUS POTIFICALIS ANTIQUUS Biblioteki Kapitulnej we Wrocławiu /sygn. 149/*. Lublin 1964, p. 35 (typescript of a Bachelor's thesis in the Archive Library of KUL); Corbin, *Die Neumen*, p. 211.

(49 notes, resp. *Dum bene syderea*), laudating the martyrdom of St. Catherine.[57] However, while omitting this officium, we must note that the *Pontificale*'s melodic dimension decisively represents the syllabic style.

The musical notation of the codex shows that not all the neumes were written by one scribe. Differences in the shape or colour intensity of heironomic signs confirm the work of at least two to three, or even a larger number of copyists. Evidently, neumes added over, among others, the antiphone *Circumdate Syon* (f. 29v), can be classified in a separate group. They have not been observed in other works in a similar shape. A clearly different writing *ductus* is also exhibited by the neumes on f. 28r-29r.

A comparatively small number of ornate and liquescent neumes have been noted in the book's original stratum. However, we can boldly claim that they constitute the domain of the rhymed officium on St. Catherine. According to P. Wagner, they best reflect the school in which the manuscript was prepared, or the territory where the influence of a given scriptorium has extended.[58]

The general conclusion that suggests itself after analysing the *Pontificale Plocense* is that talking about one type of notation in this case is difficult. Examining the notation of particular neumes in detail, it must be emphasized that we are dealing with two type of melodic notation: the Sankt Gallen and Meusan, considered today by semiologists as the most valuable and rich rhythmico-interpretive signs. Meusan-Germanic mixed notational signs have been employed to write the Officium of St. Catherine (ff. 205v-206v) and the similarly notated melodies added to the book's original part, e.g. the antiphons *Asperges me* (f. 21r) and *Ingredimini benedicti* (28r). Many elements common to this notation are found in the manuscript of Cambrai /Ms. 06(061)/. In reference to the remaining melodies, they exhibit a strong similarity to the scriptorium of St. Gallen. However, those are only hypothetical conclusions, bringing much doubt, especially in reference to individual neumes. Classification of many signs is also hampered by their graphic modification and the influence of various local mannerisms. It is not out of the question that the *Pontificale Plocense* issues from the territory of contacts between French and Flandric language areas, which in this time had clearly defined, individual cultural characteristics. Perhaps it was prepared in the cathedral scriptorium of Płock, based on models drawn directly from the aforementioned Meuse. Since arguments confirming or directly challenging this stance are still lacking, this hypothesis must not be eliminated. It is largely confirmed by the analysis of musical notation, which is a combination of Sankt Gallen and Meuse notation, as well as elements characteristic of *Hufnagelschrift* .

We must also consider that the manuscript's preparation could have taken in place far removed from the scriptor's home territory. The book's external characteristics allow us to surmise with large probability that it was not in a scriptorium occupied extensively with the editing of liturgico-musical codices, which is betrayed by the lack of miniatures and figural ornamentation among others. The illumination is limited

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57 WIŚNIEWSKI, *Das Reimoffizium von der hl. Katharina im Pontificale von Płock,* pp. 180-181.
58 WAGNER, *Einführung in die gregorianischen*, pp. 132, 152.

exclusively to initials opening a chapter or sentence. The florature that appears must be described as quite moderate. The initials can be characterized similarly, as simple and not always provided with a finish.[59] This clear lack of finesse in comparison to many other pontificals of the time[60] allows us to state that the Płock manuscript is, rather, the work of an individual (or individuals) having substantial ability in the domain. This is testified by advanced calligraphy in the Latin text and the music. Pontificals, due to their destination, set themselves apart by rich ornamentation, which was a type of indication pertaining to the manner of celebrating liturgical activities, for example.[61] The lack of such plastic traits in the Płock Pontifical arises as a significant premise favouring its creation outside any particularly specialized scriptorium.

The notation of the Płock Pontifical does not allow a typification of its paleographic traits as characteristic of any main contemporaneous Western-European centre that produced liturgico-musical manuscripts. Doubtlessly, it exhibits a range of common traits with sources of the Meusan circle, but with clear differentiation of the paleographic characteristics of neumes. The book's musical notation must certainly be analyzed in the light of the Sankt Gallen and Meuse traditions, which finds its confirmation in comparative studies on selected Western and Polish liturgico-musical codices. The fact that finding correspondents to some graphical forms of the Płock Pontifical was impossible in foreign sources (with a certain margin for error) testifies clearly to the development of scriptoriums or stylistic of this cultivated notation (taking into account the scriptor's individual workbench), and by the same token, constitutes a valuable source for further study in Gregorian paleography and semiology.

Translated from Polish by Maksymilian Kapelański

59 PODLEŚ, *Pontyfikał Płocki*, p. 26.
60 http://musmed.eu/search/node/pontificale
61 SUTKOWSKI, *Cechy paleograficzne notacji*, pp. 57-58.